

Appendix 4: Non-examination assessment authentication sheet

Pearson Edexcel Level 3 Advanced GCE in English Literature		9ET0/04
Have you received advice on the title from the Assignment Advisory Service?		N
Centre name: [REDACTED]		Centre number: [REDACTED]
Candidate name: [REDACTED]		Candidate number: [REDACTED]
Assignment	Marks awarded	Comments
Essay title: <i>How do Fitzgerald and Narayan explore moral responsibility in the societies of their novels? You must refer to relevant contextual factors and critical analysis.</i>	AOs 1, 2 and 3 [REDACTED]/36 AOs 4 and 5 [REDACTED]/24	See attached comments at end of essay
TOTAL	[REDACTED]/60	

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:	[REDACTED]	
Assessor signed:	[REDACTED]	Date: [REDACTED]

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions.

Teacher declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification. I certify that to the best of my knowledge the evidence submitted for this assignment is the learner's own. The learner has clearly referenced any sources and any artificial intelligence (AI) tools used in the work. I have not solely used AI to mark the learner's work. I understand that false declaration is a form of malpractice. I confirm that the candidate has studied at least three pre-1900 texts in the examined components to meet the requirements of the qualification, and the same texts have not been studied for both non-examination assessment and examination.

Assessor name:		
Assessor signed:		Date:

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work and any AI tools used in the work. I understand that false declaration is a form of malpractice. I understand that to meet the requirements of the qualification, I must answer examination questions on at least three pre-1900 texts and I must not use texts which I have studied for non-examination assessment in my answers to examination questions. I acknowledge that Pearson may use candidate work for the purposes of standardisation, training, and exemplar material.

Candidate signed:		Date:
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Texts coverage check

You are reminded that the text choices for the non-examination assessment must be different to the texts studied in Components 1, 2 and 3.

Please tick all texts that have been studied in the other components.

Component 1	Shakespeare		Other drama	
	Tragedy	<input type="checkbox"/>	Tragedy	<input type="checkbox"/>
	<i>Antony and Cleopatra</i>		<i>Doctor Faustus</i>	
	<i>Hamlet</i>		<i>The Duchess of Malfi</i>	<input type="checkbox"/>
	<i>King Lear</i>	<input type="checkbox"/>	<i>The Home Place</i>	<input type="checkbox"/>
	<i>Othello</i>	<input checked="" type="checkbox"/>	<i>A Streetcar Named Desire</i>	<input checked="" type="checkbox"/>
	Comedy	<input type="checkbox"/>	Comedy	<input type="checkbox"/>
	<i>A Midsummer Night's Dream</i>		<i>The Importance of Being Earnest</i>	
	<i>Measure for Measure</i>	<input type="checkbox"/>	<i>The Pitmen Painters</i>	<input type="checkbox"/>
	<i>The Taming of the Shrew</i>	<input type="checkbox"/>	<i>The Rover</i>	<input type="checkbox"/>
	<i>Twelfth Night</i>	<input type="checkbox"/>	<i>Waiting for Godot</i>	<input type="checkbox"/>

Component 2	Childhood		Colonisation and its Aftermath	
	<i>What Maisie Knew</i>	<input type="checkbox"/>	<i>Heart of Darkness</i>	<input type="checkbox"/>
	<i>Hard Times</i>	<input type="checkbox"/>	<i>The Adventures of Huckleberry Finn</i>	<input type="checkbox"/>
	<i>Atonement</i>	<input type="checkbox"/>	<i>A Passage to India</i>	<input type="checkbox"/>
Component 2	<i>The Color Purple</i>	<input type="checkbox"/>	<i>The Lonely Londoners</i>	<input type="checkbox"/>
	The Supernatural		Women and Society	
	<i>The Picture of Dorian Gray</i>	<input type="checkbox"/>	<i>Wuthering Heights</i>	
	<i>Dracula</i>	<input type="checkbox"/>	<i>Tess of the D'Urbervilles</i>	<input type="checkbox"/>
Component 2	<i>The Little Stranger</i>	<input type="checkbox"/>	<i>Mrs Dalloway</i>	
	<i>Beloved</i>	<input type="checkbox"/>	<i>A Thousand Splendid Suns</i>	<input type="checkbox"/>
	Crime and Detection		Science and Society	
	<i>Lady Audley's Secret</i>	<input type="checkbox"/>	<i>Frankenstein</i>	<input checked="" type="checkbox"/>
	<i>The Moonstone</i>	<input type="checkbox"/>	<i>The War of the Worlds</i>	<input type="checkbox"/>
	<i>In Cold Blood</i>	<input type="checkbox"/>	<i>Never Let Me Go</i>	<input type="checkbox"/>
	<i>The Murder Room</i>	<input type="checkbox"/>	<i>The Handmaid's Tale</i>	<input checked="" type="checkbox"/>

Component 3	The Medieval Period	<input type="checkbox"/>	Geoffrey Chaucer	<input type="checkbox"/>
	The Metaphysical Poets	<input checked="" type="checkbox"/>	John Donne	<input type="checkbox"/>
	The Romantics	<input type="checkbox"/>	John Keats	<input type="checkbox"/>
	The Victorians	<input type="checkbox"/>	Christina Rossetti	<input type="checkbox"/>
	Modernism	<input type="checkbox"/>	T S Eliot	<input type="checkbox"/>
	The Movement	<input type="checkbox"/>	Philip Larkin	<input type="checkbox"/>

Non-examination assessment	Please list the non-examination assessment texts below	
	Text 1	Text 2
	<p><i>The Great Gatsby</i> by F Scott Fitzgerald</p>	<p><i>The Guide</i> by R. K. Narayan</p>

How do Fitzgerald and Narayan explore moral responsibility in the respective societies of their novels? You must refer to relevant contextual factors and critical analysis.

Within the novels *The Great Gatsby* and *The Guide*, the idea of selective morality is dwelt upon by both authors. Morality is presented most prominently through the protagonists; Jay Gatsby, a prosperous individual in 1920s America who has gained his wealth through illegal means, and Raju, an Indian man who throughout his life has gained success only through trickery and deceit. The extent to which both characters take responsibility for their moral apathy differs due to several factors, Gatsby who is completely absorbed by his infatuation with Daisy, while Raju is propelled by a desire to please others. Due to various actions committed by the novels' protagonists, both authors show us the potent effects of moral irresponsibility.

Both *The Great Gatsby* and *The Guide* attempt to address the moral responsibility of individuals through their protagonists in the backdrop of societal expectations. Fitzgerald explores moral responsibility through Gatsby, a young man of the nouveau riche category who throws grand parties weekly, reflective of the debauchery and moral laxity present in the 1920s. When Nick is acquainted with Gatsby, he is surprised, assuming that Gatsby 'would be a florid and corpulent man in his middle years.' This description of what Gatsby should be (an older man having accumulated wealth through virtuous deeds) suggests that his persona is built on falsity. Doubt begins to be formed in the readers' minds as to how Gatsby came to attain his wealth (similar to the curiosity Narayan invokes as to why Raju is incarcerated before the novel begins) In this way, it's easier to depict him as a morally irresponsible

person as he frequently lies for his own gain. During their visit to meet with Meyer Wolfsheim, Gatsby doesn't let Nick ask about the rumours he's heard; He swears that he'll tell Nick 'God's truth'. The allusion to God is used by Fitzgerald to highlight a concept that is hardly referenced anywhere else in the novel - they are living in a Godless, morally lawless land, contrary to *The Guide* which is heavily influenced by Hindu ideology. Pearson nominates Gatsby as 'the persona and chief practitioner of the hedonism that marked this period.'¹ The visit to Meyer Wolfsheim only serves to reinforce this assertion, with his depiction as a Jewish shyster making him more dubious and untrustworthy to the readers at the time, due to caricature of the money hungry Jew in 1920s USA. This suggests that his and Gatsby's business is far from morally admirable.² Gatsby also reveals that 'He's the man who fixed the World Series back in 1919.' His association with a man unquestionably involved with illegal activities only serves to increase his moral irresponsibility. Unlike Gatsby, Wolfsheim makes little attempt to hide his wickedness; he declares that his cufflinks are of the 'finest specimens of human molars', most likely acquired through violence or torture, reminiscent of the prominent gangsters of the 1920s such as Al Capone, and Fitzgerald's own neighbour, Max Gerlach. Gatsby is conscious of the type of characters he associates with, yet Fitzgerald presents him as a character who falsely depicts himself as a generationally rich intellectual showcasing his ever present moral depravity.

Relevant
example

AS4.

AS5/AS3
blended

Building
argument

AS3

¹ Pearson, L., R., (1970), *Gatsby: False Prophet of the American Dream*

² The Abraham Lincoln Brigade Archives. (2020). *Anti-Semitism in the 1920s and 1930s*. [online]

Contrastingly, in *The Guide*, Narayan explores moral responsibility through Raju, a tour guide and later Hindu holy man. At the beginning of the novel, Raju has just been released from prison, for reasons yet unknown to the readers. However, when Velan approaches him for advice, Raju not only offers it, but puts himself in the role of a wise and spiritual man. Velan believes Raju is a spiritual teacher; this error is more serious in the context of the 1950s Indian caste system, as religious teachers (*guru*) were part of the *Brahmin*, the highest caste.³ Therefore, not only has Raju deceived Velan about his identity, he has also convinced Velan into believing he is socially superior. Raju also abstains from his moral responsibility of upholding the truth. The Hindu belief of *dharma* dictates that we follow universal moral law to guide our lives and keep us from degradation; Raju's refusal to conform to this leads to his life being full of both degradation and suffering, which he must endure until he takes responsibility for his actions.⁴ Unlike Gatsby, Raju arguably attempts to right his wrongs in the midst of his moral quandary, where every word he says draws misplaced admiration from Velan. Raju 'remained silent. He could not open his lips without provoking admiration.' An internal battle occurs as he realises the predicament he is in. However, even though he is aware of the responsibility of truth he has towards Velan, he gives more philosophical rhetoric in order to maintain his facade as an enlightened being. Khair states that 'it is his habit to evaluate himself in the light of his relationship to the Other.'⁵ This is evident when he addresses several young school boys, inwardly confessing that 'I have to play the part expected of me, there is no escape.' Likening his newfound identity to a part in a

AD4 - precise structuring
AD3 - meaningful warning
AD1 AD3 - relevant concepts
AD4
AD5

³dbpedia.org. (n.d.). *About: Bairagi Brahmin (caste)*. [online]

⁴ Atkinson, W, D., (1987), SPIRITUAL GROWTH IN THE FICTION OF R.K. NARAYAN

⁵ Khair,T (1997), Self-Estrangement and R.K Narayan

play, he considers his role as swami to not be his true self; however due to his desire to please Others (society), he feels he must adhere to expectations of his followers. He also continues to disguise his actions as altruistic and honest. Immediately smitten with Rosie upon her arrival to Malgudi, Raju finds every excuse to be around her. The morning after she and her husband Marco arrive, she refuses to accompany him on his journeys. Raju, not out of genuine concern, but on sensing he has an opportunity to be alone with her, asks Marco 'Should I go and try on your behalf?' to which Marco accepts with gratitude. Unlike Gatsby, who is indifferent to Tom's status as Daisy's husband, Raju attempts to exhibit some restraint; he knows this violation of their marriage goes against *dharma* and will negatively affect him karmically. Even his conscience, personified, warns him that 'He may shoot you.' He reasons against himself by arguing 'Has he a gun?', effectively dismissing Marco's ability to dissuade him from the object of his desire. Khair states that Raju's redemption, when he finally comes to terms with his *dharma*, is 'marked by a decision to face the consequences of his actions.' Until the final chapter, he continually turns away from the consequences, similarly to Gatsby, which both Narayan and Fitzgerald uphold as the downfall of their protagonists.

In both novels, moral responsibility is also explored through the narrators. Their critiques on their own immorality as well as others are provided through various turning points. In *The Great Gatsby*, Nick's narration frames our opinion of Gatsby. However, we also see how he is complicit in the careless and destructive attitude of the wealthy in the novel. In the first chapter he describes himself as 'inclined to reserve all judgement', and is depicted as more of an onlooker in the events of the

novel. However, as the novel progresses, he comments upon the behaviour of others more and more liberally, to the point where he contradicts himself and his narration becomes unreliable. When he first arrives at Gatsby's party, he is influenced by the rumours he hears about the host. Contrastingly, when Gatsby presents him with his war medal and photograph of him at Oxford, Nick unquestionably believes that 'it was all true. I saw the skins of tigers flaming in his palace on the Grand Canal.' He begins to overlook signs of Gatsby's dubious business associates once he believes Gatsby to be honest, and decides he likes him. When Gatsby arranges to meet Daisy, he does not deny his request, fully aware that his cousin is a married woman. When inviting her over on the phone, he repeats twice 'Don't bring Tom.' It could be argued that if not for Nick's involvement as an instigator, the affair between Gatsby and Daisy may have never happened at all; yet he fails to recognise this as wrong and tries his best to hide the affair from Tom. His inability to see moral wrongs clearly are even more evident when he finds out that Daisy killed Myrtle during that fatal car journey and not Gatsby, yet fails to notify Tom, or even Jordan about Gatsby's revelation. The critic Parr posits that one reason for this may be that 'Nick believes that Daisy- like other women- has limited options, he does not hold her accountable for her actions.' This argument can be developed by the fact that Daisy relied on Tom for financial stability and social status; separation was difficult as only 12 per thousand of the American population at the time got divorced.⁶ Being a woman in this time left her no choice but to do what she had to to maintain her status, and Nick's confession would jeopardise her lifestyle. Gatsby, not only being a man and

overview

As a quotation

As - Consider alt. readings

As - relevant critical view.

As - illuminated text with context

⁶ Firm, O.B. of T.M. and P.C. (2020). *Marriage in the Roaring 20's: 100 Years Later* | *The Manely Firm, P.C.* [online] www.allfamilylaw.com.

also of a lower class, provides the perfect scapegoat for the atrocity that Daisy committed.

Conversely, in *The Guide*, there is both a first and third person narration, the first person one being narrated retrospectively by Raju, and the third being an omniscient narrator, significantly is placed at the beginning and end of the novel, before Raju begins his narrative and after he ends it. However, unlike Nick, Raju's narrative is unpunctuated with the philosophical musings ever present throughout the Great Gatsby. In Raju's narration, it's the confession of a man trapped playing a Swami, while knowing he is anything but. His narration of his childhood until his release from prison is simplistic in ways where his moral misgivings are not the most obvious at first, but as his narrative continues, it is more and more clear that he had been an immoral and selfish person. Even in prison, his narrative is tinged with pride at being the superintendent's favourite, and having made connections with some of the 500 prisoners accommodated there. Just like he boasts about the connections between him and influential men in India, Raju narrates his experience in prison as if he does not realise the gravity of why he was sent there; he even confesses that 'I'd have been happy to stay in this prison permanently.' Though mostly narrated without emotion, it is obvious that there is an unchanging and unrepentant tone in his life story. Contrastingly, the omniscient narrator offers an impartial view on Raju's own life, as well as a sense of inevitability, describing it as 'in his nature', (Raju's), to get involved with the business of others. Hence this frames our perception of Raju's narrative, as not only that of a flawed man, but him being a guide as being his destiny. In Hinduism, time is cyclical, with things often being repeated or reborn. Hence, the narration of Raju's life that begins at the end could arguably be

→ Need explaining.

AO4 / AO2 -
N. voice

AO2 -
N. voice

AO2 -
N. voice

AO2 -
effect of
N. voice

AO3 -
relevant
religious
context

represented as the circle of life; the repeating of immoral actions, the role of the guide that Raju continues to be encased in. Only near the end of the omniscient narration in the last chapter do we feel as if Raju breaks that cycle of immorality and pride, though in a self sacrificial way.

AO2
Writer's
Craft

Both authors also use the endings of their respective novels to present the effects of moral responsibility, and the results of the cumulation of immoral actions. The most potent way Fitzgerald portrays the consequences of moral responsibility is through the car accident in Chapter 7 and subsequently Gatsby's death, which he makes sure are inextricably linked. When Tom learns of his wife's affair when Daisy suggests they should go into New York, he also suggests driving Gatsby's yellow Rolls-Royce, dismissively naming it a 'circus wagon', while Gatsby takes his coupe into town. His car was displeasing to Old money characters like Tom, who display their wealth more discreetly, yet he still insists on exchanging cars. There is a sense of uncertainty by challenging the status quo of the society, that is only restored when Daisy reveals that 'I did love him once- but I loved you too.' There is an immediate destruction of the dream that Gatsby had worked towards for the past five years, arguable brought on by the fact that he so carelessly revealed the affair to someone who wielded more power and influence in society; the consequence of this moral irresponsibility is that he loses Daisy to Tom once again. Lance describes the subsequent assigning each owner to their original car as 'Tom (regaining) his identity while relegating Gatsby to his former role as the hopeless dreamer.'⁷ There is a sense of regained stability for Tom due to the fact that the liminal space where Gatsby could regain Daisy's affections is now shut for good, especially when the blame for Myrtle's death falls

AO4/AO5
Logical
Progression

AO3 -
Social
Context

AO2
Writer's
Craft
Structural
Patterning

AO5 -
Apr

⁷ Lance, J (2000), Driving to Destruction with the Rich and Careless at the wheel

upon him, and she emotionally distances herself from him. In terms of Gatsby's demise, it is ironic as he perishes in the very pool he neglected to use the entire summer; in fact it's only when he's reminded by his gardener that he uses it on the day he dies. Unlike Raju, he perishes in a man-made body of water that served only the purpose of adding to his facade as a wealthy and prosperous man to impress Daisy. Nick describes him as springing 'from his Platonic conception of himself. He was a son of God—a phrase which, if it means anything, means just that—and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent, and to this conception he was faithful to the end.' This quotation parallels the description of Jesus in Ernest Renan's *The Life of Jesus*, a 'romantic idealist...faithful to his self created dream, but scornful of the factual truth which finally crushes him and this dream'.⁸ Though some may argue a death in the Long Island sound would have been a physical representation of Gatsby trying to reach the 'green light' on East egg and failing to ~~it~~, his death in the pool perfectly encapsulates the stifled and fraudulent way he lived his life, while believing himself to be a virtuous figure, like Jesus. The only person who comes willingly is Gatsby's father, who after seeing his mansion says 'He'd have been a great man, a man like James J. Hill.' James J Hill had been one of the great robber barons in 19th century America, from his modest origins to being one of the most powerful Americans through building railroads. This homage to great American figures is further evident in Gatsby's childhood diary, reminiscent of Benjamin Franklin's *Autobiography*, 'a

⁸ Christensen, J, B (1986) THE MYSTERY OF UNGODLINESS: RENAN'S "LIFE OF JESUS" AS A SUBTEXT FOR F. SCOTT FITZGERALD'S "THE GREAT GATSBY" AND "ABSOLUTION"

staple of American self-making ideology'.⁹ However, in terms of morality, James J Hill and Gatsby both represent a perverted version of the Puritan ethic that the first settlers attempted to embody, and Franklin's combination of capitalism and virtue. According to Brauer, by the early 1920s 'the meaning of success in America was in transition from the traditional notion that linked work with virtue to a more "secular understanding of the American Dream" that was entirely economic and free of moral obligation.'¹⁰ Because of Gatsby's perversion of the American dream by solely chasing wealth and being inconsiderate of morals, his failure is a by-product of his hubris and his destructive obsession with fabricating a bygone era.

Rather too
insignificant
here.

Narayan uses *The Guide* to depict the concept of karmic repercussions, as well as possible rebirth- in Raju's case, being in either life or death. Until the point where he is sent to prison for forgery, through his greed for money and status, he forces Rosie to dance continuously and he becomes more controlling and obsessive. He admits 'I liked her to be happy- but only in my company.' Similarly, Gatsby cannot imagine Daisy as a being that has lived a life apart from him, and that does not belong to him. He equates contentment and satisfaction in life with riches and wealth; Rosie becomes only a prop to him and she depreciates in value as they become more and more separated in their desires. The peak of his materialistic obsession comes when he reveals the basis of his actions as desiring 'all the money in the world.' Narayan's depiction of Raju's fixation only serves to foreshadow his approaching demise. In his greed, he forges Rosie's signature for a box of jewellery, and for this moral transgression is sent to prison. However, at his release he transforms into the Guide,

ADT - Apr
selection

(ADT)

⁹ Brauer, S (2003), Jay Gatsby and the Prohibition Gangster as Businessman

¹⁰ Brauer, S (2003), Jay Gatsby and the Prohibition Gangster as Businessman

guiding others with moral pieces of advice despite his immoral background. In fact he encompasses this role so well he loses track of time - he does not know when he started being the Guide. In fact, time is a restraint in The Great Gatsby where it is not in The Guide; the changing of seasons forebodes Gatsby's end, given his inability to let go of the past. For Raju, it is his self actualisation, realisation that he has always been a guide of some sorts that becomes his redemption from his moral irresponsibility; Narayan presents the concept of the ever changing state of man as something natural, and not a false state of being. After narrating his tale to Velan, the villager continues to address him as Swami, which is met with confusion by Raju. Atkinson comments upon this by stating that 'Raju may not be absolutely free from delusion, but this does not make him a fraud.'¹¹ Even during his fast, he laments on not having any food to eat, and on the first day secretly consumes rice. However, his true spiritual change is when he decides to 'eradicate all thoughts of tongue and stomach from my mind.' From here, the physical world and the people enthralled by his journey no longer preoccupies him. In Hindu terms, he is on the way to achieving Moksha, when one renounces desires and attachments and engages the mind in spiritual practice by stabilising it in the contemplation of God to attain oneness with him or become dissolved in him.¹² It also involves overcoming delusion and egoism, which Raju is plagued by until he gives up his own personal desires, this way fulfilling his *dharma* to society. When Malone interviews him, he asks him if he's always been a yogi, to which he replies 'yes; more or less.' This summation of Raju's life, passing from one type of Guide to another, until he reaches ultimate self

AP4 - interesting link.
AP5 - relevant view.
AP1 / AP3 - concepts

¹¹ Atkinson, W. D., (1987), SPIRITUAL GROWTH IN THE FICTION OF R.K. NARAYAN

¹² Hinduwebsite.com. (2019). *Moksha or Liberation in Hinduism*. [online]

sacrifice and self realisation, is highlighted by the way he dies (if he dies) - in a body of water representing purity and cleansing. This represents Raju's own spiritual cleansing and proximity to Nirvana; he feels it ' raining in the hills'. Whether literal or metaphorical, Narayan clearly means to depict this event as not only Raju atoning for his crimes, but also the karmic inevitability of his actions - the consequences of how he treated others returning in the form of a slow death. However, some critics believe he did not die, but simply sagged due to exhaustion. In this way the ending could be interpreted as Raju's cleansing and rebirth, and his moving on to a purer and more morally responsible state of existence.

AGS -
all
reading.

Overall, moral responsibility in society is presented through the protagonists' respected moral failings in their society, as well as the narrative voice recounting the tales of each. While *The Great Gatsby* critiques carelessness and hedonism in society by linking it to death and destruction, *The Guide* presents moral responsibility that can always be learned from and acquired over time rather than defining an individual's character.

AGS -
AGS -
next
conclusion.

Word count: 3249

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This is a contrived argument with fluently embedded examples and a discriminating use of concepts. The relevant concepts of the texts are fully integrated and illuminate the author's position. A02 is weaker and whilst the author's methods are clearly understood, they are not made as explicitly clear to the reader as I'd like. A04 is a real strength and linking is accomplished throughout. A05 is deployed when relevant and is always informative but it's not quite as convincing as A04.

NI Agreed. Interesting ideas. lovely fluency.